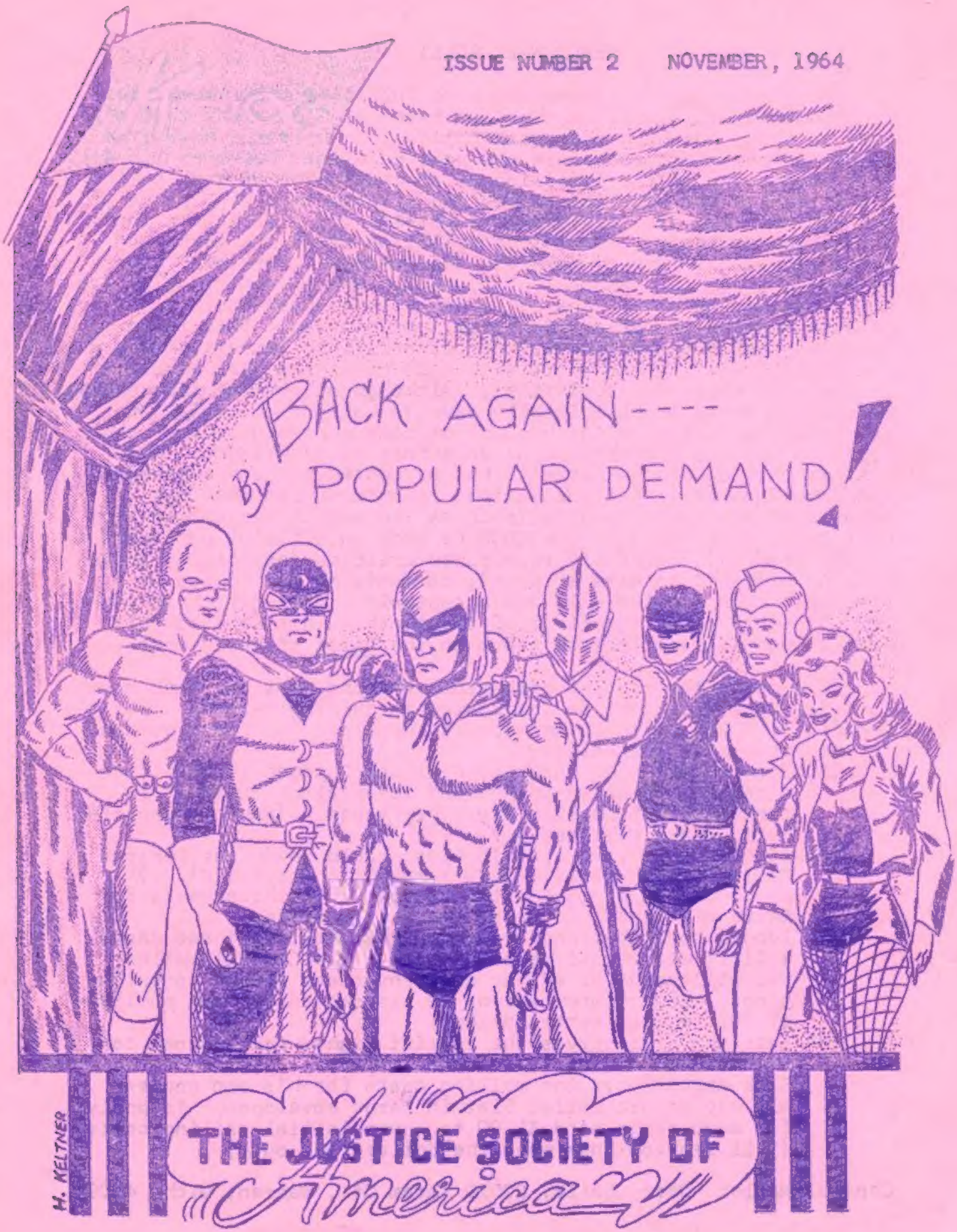
ISSUE NUMBER 2 NOVEMBER, 1964



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HEADS WILL ROLL!

In order to be fair to those who have fulfilled their membership requirements, this will be the last issue of CAPA-alpha that will sent to those who have not contributed--i.e. unless I hear from these non-contributors before the next deadline, December 1. I will accept any of the following as an indication of good faith: (1) a regular contribution consisting of a minimum of 2 pages of printed material (and preferably 4 pages); (2) a statement indicating that a longer, special contribution is in the works and needs additional time to complete (presumably a work of 6 pages or more); or (3) a reasonable explanation why no contribution has been submitted to date. The alternative is de-CAPA-tation, because K-alpha is not available by subscription. This is an APA-zine designed specifically for fan-writers, fan-artists, and fan-editors who wish to share with each other the publishable products of their fan activities. Although at present the content of K-alpha seems to be primarily devoted to index material and commentary of a general nature, we welcome contributions of any type, so long as they represent an effort at excellance. We realize that no one is perfect, but we appreciate and encourage and honor quality. Amateur strips, reports of fan meetings, debates of Academy proposals (such as the recent suggestion from Bill Dubay that VOICE OF COMICDOM be made an official publication of the Academy), carefully researched articles (especially those dealing with the careers of pros), comments on the comics or fanzines, even fiction--all are acceptable. Just get those contributions to me by the first of the month. This is a monthly fanzine and I assemble each issue on the first of every month.

In addition to the regular membership, K-alpha goes out each month to a few fans who might be interested in joining K-alpha. For the benefit of these prospective members, here are the requirements for membership in CAPA-alpha:

(1) Each member must contribute either 2 pages (1 sheet) or 4 pages (2 sheets) of printed material of interest to comic fans at least every other month. (Monthly contributions are welcomed.)

(2) 60 copies of your contribution should reach the Central Mailer (Jerry Bails, 22529 Karam Ct., Warren, Mich.) by the first of the month. Allow up to three weeks for third class mail to cross the United States.

(3) Longer contributions are encouraged, but in these cases a first draft must be submitted to the Central Mailer who will serve as editor only for these longer contributions. Each member serves as his own editor and publisher for regular contributions.

(4) Each member reserves the reprint rights for his own contributions.

(5) Each member pays the mailing costs for his own copies. All copies are mailed flat in large envelopes. To apply for membership send $1.00 to cover initial mailing costs. (I'll let you know when the dollar runs out.)

Central Mailer: Jerry Bails, 22529 Karam Ct., Warren, Mich. 48091.

What is this world coming to? In the course of one afternoon I find a letter in DOCTOR SOLAR suggesting a cross-over with Superman; I find the editor of BLUE BEETLE praising National and even complimenting Stan Lee by name; and I discover the editor of FORBIDDEN WORLDS discussing openly with his readers the Skyman strip, which isn't even his property. If you would've asked me a week ago, I would've told you that such things were impossible. Now, I wouldn't even be surprised to see Spiderman bumping into Batman at the N.Y. World's Fair, or what might be more reasonable, admiring the Superman exhibit.

Despite what Pat Masulli (editor at Charlton) says about not worrying about his competition, comics publishers and editors have always kept a close eye on the market, their competition, and the trends. If, for the first time in comic-book history, editors feel free to mention and even plug their competitors, it is because these men are feeling a new sense of security. After a slump of some 16-years' duration, the comic-book industry is once again booming. Inside sources report that there is genuine optimism about future sales figures. Apparently, the novelty of TV has finally worn off, and youngsters are turning with increasing frequency to comics again. And it just could be that the costumed hero has captured the imaginations of a new generation. As I said when I retired as the editor of ALTER EGO, this is just the beginning. Stick around for the main feature.

Right now there is no doubt in my mind--THE DOOM PATROL is the best magazine in its class. Despite my loyalties to the JLA, and the tremendous enjoyment I have received from Stan's hero groups, I must confess that THE DOOM PATROL outclasses them all in my books. The art has improved immeasureably since the first issues. Rita is now the attractive star she is supposed to be. Their red and white costumes are real smart. And Robotman's appearance has always been just perfect; any change here (as suggested by one young reader) would be the same mistake Ironman made. Robotman looks like the man of metal he is. Ironman doesn't. It's that simple. While I am on the subject of Robotman, I'd like to refer the editor Murry Boltinoff to the origin story of the original Robotman (STAR SPANGLED #7). Despite his protestations, the two characters are basically the same--a human brain in a metal body--the transplant being performed in order to save the life of the hero. I'm sure Murry was around DC in those days; I guess his memory just failed him. No matter though; the important thing is he and writer Arnold Drake deserve an ALLEY for their current effort, which avoids all the excesses of plot and dialogue that plague the other hero groups. Each character is not only well-developed as a unique personality, but is sensibly motivated, which is something that is often not true of Stan's supposedly "human" heroes (excepting Spiderman and Daredevil). Most important, each hero's power also provides its own inherent limitations. No Kryptonite here. When Robotman, Negative Man (a very unique hero), or Elasti-Girl (a name that doesn't stick with me) is in peril, the situation and the rescue seem natural,

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not contrived, as do so many of the JLA traps and escapes. The villains are another treat. After listening to pages of pseudo-technical (Don't call it scientific!) monologue by a JLA villain, it is nice to read a story based on a simple but intriguing idea (e.g. slowing down time in local regions of space), which has manifold possibilities. I have yet to be disappointed in a DOOM PATROL story, and I find myself becoming increasingly attached to the characters, especially Rita, who (Thank heavens!) is not subordinated to her male counterparts. I might even go so far as to vote for THE DOOM PATROL over MAGNUS, SPIDERMAN, and BATMAN (which still disappoints me more often than not). If you are not a DOOM PATROL reader, I urge you to look closely at this strip before you vote for the 1964 ALLEY AWARDS.

What is wrong with the FANTASTIC FOUR and the JUSTICE LEAGUE? Stan should be writing scripts, not plot synopses (See the sample on the next page.); and Gardner should be writing plot synopses, not scripts (See the sample page from a JLA script on the second page following.). Then perhaps some of the excesses of both strips could be eliminated. Gardner takes one panel for all the JLA members to defeat Amazo in hand-to-hand combat, while Stan takes two full issues for the Avengers and the Fantastic Four to defeat the Hulk (if you want to call that weak ending a "defeat"). I say: Somewhere there's a happy medium. Gardner takes too many precious pages for the villain to explain his plot and gimmicks, and has too little space to develop his heroes in their own individual style of action; Stan has to engage his in endless gynastics or petty squabbles just for them to have something to do. I repeat: Somewhere there's a happy medium. Of course, both strips are what they are by virtue (if there is any 'virtue' in it) of the way in which they are written. Stan writes a one-page synopsis of an entire FF story; then Kirby breaks down the whole story even before any dialogue or captions are written. Naturally then, there can be little in the way of real plot carried in the "script". Captions must be limited largely to describing the action in the box, and dialogue must consist mainly of wisecracks, both of which can be added directly to the pencilled drawings. Gardner, on the other hand, is required to carefully plot each JLA story in advance. This is done in a plot conference with editor Julie Schwartz. The cover illo, which is drawn before the story is even conceived, must be incorporated into the story, without license. (A ridiculous stipulation, often leading to a very contrived situation in the story!) Furthermore, each participating member must take his turn at bat, as if the story were a base ball game. The repitition is monotonous to all but the youngest readers, and perhaps a few older readers who think the "Equal-time provision" is a law written into the constitution of every hero group. This principle of non-discrimination has been carried so far, however, that it has become in practise a principle of indistinguishability. In fact, on the page of script I have reproduced in this issue, the editor decided to give Batman the opening speech that the writer had given to Wonder Woman. The editor had only to interchange the names of the characters; the story was not altered one iota. It is doubtful that Marvel could do this with the opening speech of one of its FF yarns.

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PLOT SYNOPSIS for FANTASTIC FOUR #8 "Prisoners of Puppet Master!"

(5 pages): Thing enters headquarters. Mr. F working on something in lab which he doesn't want Thing to see- tells Torch to keep Thing out. Torch tosses up wall of flame between them. Thing gets angry- feels they are keeping secrets from him. Says he's thru- storms out. I.G. runs after him- to cool him off. Becomes invisible so as not to attract attention to herself In her uniform- people stare at invisible gal talking to Thing. They suddenly see a guy about to jump off a bridge. I.G. shoots flare over guy's head. Mr. F sees it- tries to reach out of window to grab guy- too far to reach- Torch flies toward guy and saves him. Guy is in a daze- doesn't know why he did it- is a congressman. Across town the villain has observed what happened thru binoculars- angry- FF frustrated him. He has a small model of bridge and a small model of congressman on table- he made congressman walk off bridge by manipulating the small puppet of him. Now Puppet Master will make puppets of FF and destroy them! He has blind daughter - pretty. (He plans to demonstate his powers to the world, and then sell his services to nation which is the highest biddar).

(5 pages): Puppet Master figures easiest thing to do is let FF destroy themselves- he makes only <u>one</u> puppet- the Thing. He will let the Thing who is strongest destroy the others. He moves puppet to a model of his own apartment so that Thing will come to him. In street, Thing suddenly gets into a daze, and heads for Puppet Master's apt., followed by I.G. Thing, under PM's spell, reveals I.G.'s presence, some interesting scenes showing how PM tries to capture her, and he finally succeeds, helped by blind daughter who can sense things unseen. PM commands Thing to return and slay Mr. F and Torch-- he also tells his daughter to go WITH Thing, dressed in I.G.'s costume, to throw them off-guard. Then, PM makes puppet of warden of state prison- gonna get him to realize (sic) all the hundreds of dangerous prisoners, to prove his power. IG strains to escape bonds and stop him.

(3 pages): Thing enters FF headquarters with Blind gal. Starts to fight Mr. F- knocks out Torch before Torch can burst into flame. Mr. F runs into lab- Thing follows- gets exposed to artificial rays- becomes human- but only for as long as he is under rays- Mr. F tells him the rays are what he was working on earlier- to make Thing human- but didn't want Thing to know until they were perfected- because didn't want Thing to be disappointed. Not perfected yet- still has to find a way to make results more lasting. Blind gal can't understand- tells Thing she thinks he is handsome- his voice- his character- etc.- while in human form the Puppet Master's spell is broken- he is now ashamed of himself. Mr. F realizes blind gal is not I.G.- wonders where I.G. is- we switch to Puppet Master- he has opened prison gates (thru control of warden) and now is making a doll to finish off I.G.....

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EDITOR'S NOTE: The above portion of a FANTASTIC FOUR plot synopsis appears through the courtesy of Stan Lee, editor of the Marvel Group of Comics.

.....

SCRIPT for JUSTICE LEAGUE #21 "Crisis on Earth-One!"

PAGE 2

Box 1..CAPTION: In the secret sanctuary of the Justice League of America, its members meet in an emergency session....

Wonder Woman stands at the counsel table as other members sit. She holds a telegram in her hand.

WW: Fellow members, we are assembled here today because of a challenge from evildoers who call themselves -- the Crime Champions!

Box 2..Vignette face of Wonder Woman.

WW: Chronos -- Felix Faust -- and Doctor Alchemy have all alerted us to the fact that they intend to rob the Powers City bank -- a sunken ship -- and a Brinks armored car. They say they will rob -- and will elude us no matter what we do!

Box 3..J'onn J'onzz hammers a fist on table as Flash looks at Superman while Green Arrow grins and Batman looks up at Wonder Woman.

JJ: Those characters never learn. Atom -- let's you and I with Aquaman -- team up to Felix Faust a lesson.

Flash: Superman, Green Arrow and I will take on Doctor Alchemy.

Batman: Wonder Woman, you and Green Lantern and I will form the third group!

Box 4..CAPTION: Picking up the gauntlet of battle hurled down by the master criminals, the champions of justice set out....

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EDITOR'S NOTE: The above portion of a JUSTICE LEAGUE script appears through the courtesy of Julius Schwartz, editor at National Periodicals.

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This "interchangeability" of the JLA members has been played up so many times now as a story gimmick that the pre-adolescent reader is firmly convinced that Wonder Woman is just "one of the boys."

While I'm in a critical mood, let me comment on some of the other publishing groups. I for one am terribly disappointed with Gold Key's New York publications. (MAGNUS is produced on the West Coast.) DR. SOLAR and THE PHANTOM stories are so simple-minded in their execution that it is quite unnecessary to read either the captions or the balloons in order to follow the story. Their magnificent covers are promising more than they are delivering. Oh, the interior art is technically good, but it would be very much improved if freed from the rigid rules dictating that the panels must be simple rectangles and that the coloring (especially of backgrounds) must look like something right out of the Golden Books for little kiddies. Whatever happened to black, to cross-hatching, or even to detailed backgrounds? An adventure comic is not a funny animal book. Adventure strips require an atmosphere that can only be provided if the artist is free to exploit the dynamic elements of his medium. Gold Key (N.Y.) should stop producing coloring books and start producing comics.

Now, a brief look at Charlton. TCR reports that the BLUE BEETLE stories are so great because they are written by Jerry Siegel. What an insult!!! I can't believe it! The BB stories, particularly in the October issue ('64), are so poorly constructed that I thought I was reading an ama-comic and a bad one at that. If Jerry Siegel did pen these stories, then the artist or editor must have deleted every other panel of the story, because the continuity, plotting, motivation, etc. are lousy. It is hard to believe that BLUE BEETLE and the fine new JUNGLE TALES OF TARZAN come from the same editor. Like Stan Lee, Pat Masulli must not put equal time, effort, and inspiration on all his creations.

Magicman is with us. That's about all I can say. ACG still thinks of a super-hero as a substitute for telling a story. Unlimited magic, as is too often the case, makes suspence, a sense of danger, and all the other elements that go to make up a good adventure story almost impossible. Stan Lee has proven with Dr. Strange that you can still create an atmosphere around an omnipotent magician--the credit probably belongs to Ditko however--but that's about all. The author of the Brain Boy series learned how to control "magical" powers to the benefit of the story just before that series met its untimely death. I'm waiting to see if Gar Fox has learned his lesson in his handling of Dr. Fate and Zatanna. It's a tough nut to crack, and I am not at all confidant that ACG can do it.

Of the fanzines this month, only two strike me as being worthy of note here. The first is VOICE OF COMICDOM, a photo-offset, 4-page newspaper, that continues the trend of multiple-editorship which the Texas Trio so successfully initiated. Comicdom seems to be learning, slowly but surely, that publishing a good fanzine on any kind of a regular basis requires more than individual enterprise--

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JACKPOT COMICS (MLJ/Archie)

1941: #1 Spr; #2 Sum; #3 Aut; #4 Win;
1942: #5 (?); #6 Sum; #7 Aut; #8 Win;
1943: #9 Spr; #10 (?); #11 (?).

Features:

Steel Sterling #1-9. Cf (cover-feature) #1-9.
The Black Hood (Kip Burland) #1-9. Cf #1-9.
Mr. Justice #1-9. Cf #1-2.
Sergeant Boyle #1-8. Cf #1-2, 8.
Archie #4-9.
Clancy & Looney #6-9.
Porkchops #9.
It Shouldn't Happen to a Dog #8-9.
Jackpot's Hall of Fame #6.
Cubby the Bear #8.
Senior Siesta #7.

Issues for which data is still needed: #5, 10, & 11.

BLUE RIBBON COMICS (MLJ/Archie)

1939: #1 Nov; #2 Dec;
1940: #3 Jan; #4 June; #5 July; #6 Sept; #7 Nov;
1941: #8 Jan; #9 Feb; #10 Mar; #11 Apr; #12 May; #13 June;
#14 July; #15 Aug; #16 Sept; #17 Oct; #18 Nov; #19 Dec;
1942: #20 Jan; #21 Feb; #22 Mar.

NOTES:

(1) The covers of issues #7 & 16 featured Richy, the Amazing Boy, without Rang-a-tang.

FEATURES:

Rang-a-tang, the Wonder Dog #1-5. Cf #1-2.
Rang-a-tang with Richy, the Amazing Boy #6-22. Cf #6 & 8.
Dan Hastings #1-2.
Buck Stacey #1-2.
Sugar, Honey, & Huggin #1-3.
Buck of the Briney #1.
Village of Missing Men #1.
Little Nemo #1.
Crime on the Run #1, 3.
Bob Phantom (Walt Whitney) #2-3.
Scoop Cody #2-3.
Devils of the Deep #2-3.
Secret Assignments #2-3.
The Silver Fox #2-3.
Corporal Collins #2-22. Cf #3-5, 16, 20.
Stuart Logan #3.
Hercules #4-8.
Gypsy Johnson, Adventurer #4-8.

(Continued on the next page.)

The Fox #4-22. Cf. #7, 16.
Ty-Gor, Son of the Tiger #4-20. Cf. #16.
Doc Strong and the Isle of Right #4-12.
Loop Logan, Air Ace #4-20.
The Green Falcon #4-15.
Mr. Justice #9-22. Cf. #9-18.
Steve Stacey, Sky Detective #9-12.
Penny Parker #13-15.
Inferno #13-19. Cf. 16.
Captain Flag #16-22. Cf. #16-22.
Tales from the Witch's Cauldron #20-22.
Yellow Jack (True-life Story) #21.
Galileo (TLS) #21.
Beethoven (TLS) #22.
Leonardo Da Vinci (TLS) #22.

SHIELD-WIZARD COMICS (MLJ/Archie)

1940: #1 Sum; #2 Win;
1941: #3 Spr; #4 Sum; #5 Aut; #6 Win;
1942: #7 (?); #8 Aut; #9 Win;
1943: #10 Spr; #11 Sum; #12 (?);
1944: #13 Spr; #14 (?).

FEATURES:

The Shield (3 stories) #1-4, 8, 10; (2 stories) #5, 6, 9, 11, 13.
Cf. All issues.
The Wizard (3 stories) #1; (2 stories) #2-13. Cf. #1-10, 13.
Dusty, the Boy Detective #5-11. Cf. #5-11.
Roy, the Super Boy. #8, 10-11, 13. Cf. #8.
Shield-Wizard's Hall of Fame #9.

Issues for which data is still needed: #7, 12, & 14.

SOME NOTES ON ARTISTS AND WRITERS by J.G. Bails

When MLJ switched over to the Archie family of strips, a number of its "serious" artists went on to fame with other publishers. For example, Charles Biro (MLJ cover artist) and Carl Hubbell (Sgt. Boyle for PEP and Copl. Collins for BLUE RIBBON) went over to Lev Gleason Publications to handle Crimebuster and Sniffer respectively. Paul Reinman (Zambini for ZIP and Bentley of Scotland Yard for PEP) went on to DC to do Green Lantern, Wildcat, et. al. The illustrious Jack Cole, who provided MLJ with fillers in late 1939 and early 1940, went on to create Plastic Man for Quality Publications. There were others too: Mort Meskin (Press Guardian for PEP), Bob Wood (Kayo Ward for PEP), Irwin Hasen (fillers), and even Jack Binder (Press Guardian). Most of the strips for BLUE RIBBON were written by Joe Blair. He wrote Mr. Justice, Captain Flag, Rang-a-Tang, and Ty-Gor. SHIELD-WIZARD was largely written by Harry Shorten. In JACKPOT a typical line-up of artists would be: Irving Novick (Steel Sterling), Camy (Black Hood), Sam Cooper (Mr. Justice), and Charles Biro (Sgt. Boyle).

Can You Afford A Tape Recorder?

by Thomas Mc Geehan

How many of you have thought of buying a tape recorder, but rejected the idea thinking, "They cost way to much for my pocketbook; and besides, what do I need a recorder for?" Six or seven years ago you would have been right, as then most recorders were only two track two speed (you could record 3 hours mono at 3-3/4 ips on a 7" 1800' tape) and cost around $300, and they had very low frequency responces at that! But now recorders have improved and prices have gone down so the average person can afford one, especially if he shops around to find the best buy. I have done just this, spending some $3-$4 on postage & envelopes writing various companies & stores who make or sell recorders. Most companies still only make two speed or half track recorders and finding ones with 3 or 4 speeds (7½, 3-3/4, 1-7/8, & 15/16 ips) is hard; so hard in fact that I was almost ready to settle for a 3 speed tube model. But then I found just what I wanted at the price I wanted, a Norelco 301 (4 speed fully transistorized 4 track recorder) for only $140! Using 1-7/8 ips (inches per second) you can record for 12 hours on a 7" 1800' tape on this recorder; or at 15/16 ips you can record for 24 hours (tho the fidelity at this slow speed may not be good enough for most items you want to record). The Norelco 301 tape recorder lists for $300 (Airex Radio Corp. has it for sale for this price), but Lafayette and Allied (two big discount places that sell all types of radios, TV's, Kits, tuners, etc. at discount prices) have it for sale for $200. While $200 really isn't to high for this recorder, I doubt if I'd pay that, tho fortunately I don't have to decide as I have found it for sale for $140 (plus postage) from Carston Studios, 125 E. 88th St., NY 28, NY!!! They sell all types of elctrical items at big discount prices, and you can get credit and take up to three years to pay.

I don't believe in buying such items on credit myself (I don't care to pay the interest & such) so I don't have the recorder yet. But as soon as I get the money to spare I'm going to buy it (actually my brother, John, and I are buying it together), which will be soon I hope! If you're thinking of buying a recorder, write Carston Studios and ask for their small catalog or for sale listing and tell them that you're particularly interested in the Norelco 301 recorder and that I sent you. You should also write Norelco, North American Philips Co. Inc., Hi Fi Producrs Division, 100 E. 42nd St., NY 17, NY, and ask them for any ads they have on the Norelco 301 or better yet ask them for the Instruction Booklet for it (which is the BEST way to learn about the recorder before you buy it). Even with shipping charges, this recorder will cost less than $150, tho Carston may not keep this $140 prices much longer, so see about it right away. But what can I use the recorder for, you ask? Well, for tape responding (send letters via tape, talking), making copies of old radio dramas if they are being rerun in your area, making copies of the sound track of movies or TV shows, trading radio shows, just plain family fun, use as a dictating machine, copying songs off TV, radio, & phono free!, etc., etc.

So you can see there are plenty of uses for the recorder, & it only cost $140--this may be to much for a lot of people, if so, maybe you could get your father to go partners in one, or your brother or sister, or a friend; or you could buy it on time. If you have access to two recorders you can make copies of tapes & sell them (just make sure you don't break any copyright laws) for profit to help get back some of the cost of the recorder. One way to do this is to get a friend to buy a recorder that lives nearby, then he can borrow your recorder to make copies and vice versa. I already have one recorder (an $80 Concord 107,4 track 2 speed, model that I'm using now and will use for making copies), but it is almost a "toy" when compared to the Norelco 301. The best recording tape is SCOTCH, but it is expensive! Now you can get tape almost as good as Scotch for half the price by shopping around (Scotch 7" 1800' Mylar tape cost around $4, while you can get an economical brand for around $2). Don't get any "white box tape" tho and get MYLAR or POLYESTER tape, as this is much stronger and longer lasting than the cheap ACETATE tape. Besides the Norelco 301, I haven't found any other good cheap 4 speeds and few 3 speeds, here are the 3 speeds: Concord #550 stereo for $200; Concord #884 stereo for $300; Webcor Viscount IV for $160; Argus stereo for $150; and I must mention that Norelco makes a stereo (#401), but it has combined controls and is no good.

Here are some of the features of the Norelco 301: (1) Four Speeds including 15/16 ips; (2) Four tracks for twice the recording time as two tracks; (3) Records mono and plays back stereo thru another amplifier; (4) All simple switches; including 6 push buttons (record, pause, play, rewind, stop, & fast forword); 4 knobs (playback volume, microphone input volume, radio/phono input volume, & tone control); one switch speed & off control; one "track 1-3", "track 2-4", & "paralell" for playing back both tracks thru one speaker switch; and digital counter with reset knob; (5) Fully transistorized, no heaters required for tubes to get hot or tubes to burn out and instant start, no warm up time required, more compact, lighter weight; (6) VU Meter to set recording level--"toy" $20 recorders have nothing, cheap recorders have two neon bulbs, fair recorders have magic eye or green indicator lights, while the BEST is VU Meters; (7) Frequency Response is 50-18000 cps (cycles per second, which means it'll pick up any sound within this range) at 7½ ips; 50-14000 at 3-3/4 ips; 50-10000 at 1-7/8 ips; and 60-4500 at 15/16 ips; (8) Holds up to 7" reels and lid will close with 7" reels on, I believe, for easy storage; (9) Has plug ins for microphone & radio/phono inputs, and for headphones, external speaker, & amplifier outputs, as well as remote foot pedal control--always record directly from TV, Radio, or Phono thru jacks or use the terminals to the radio, etc. speaker for BEST results, not thru the microphone; (10) Weighs only 29 pounds, and is 16½" x 15½" x 8¼"; (11) Automatic stop at end of reel, use as PA system, fully self contained. As I'm running out of room, let me say if you have questions on recorders, send me an SAE with the question(s) and I'll try to answer them; or if you have a recorder write & let me know what model & # & type---Tom Mc Geehan, 405 E. 5th St., Santa Ana, Calif. 92701.

Spanish Captain Marvel Comic Books!

by Thomas Mc Geehan

Did you know that Captain Marvel comics are still being published today or at least they were in 1960? They were published in Spain in Spanish, but they were published! These comics are 6½" x 9¼", in black & white, and have twenty pages. They sold for three pesetas (5¢), must have come out weekly, and at one time you could have ordered 32 issues from the company all at once. These Spanish comics contain reprints of old Captain Marvel stories, translated into Spanish, reprinted almost exactly as is, except they are reduced in size, the opening panel is changed or sometimes left out, and on some pages the bottom is accidentily cut off to close (cutting off part of the strip and leaving a wider margin on top). I know that there are at least 35 of these comics, all of which came out in 1960 I believe, six of which my brother John has (#6,15,16,30,31, & 35). They must have numbered them from #1 thru #32, and then put on #33 "Space Adventures #1" (they put #1 & #33 on the cover, the new & old series number); on #34 "SA#2"; and on #35 "SA#3". All the six issues we have have colored covers, blank inside front & back covers, and on the outside back cover of #30 & #31 there is a list of 32 comic book titles, while on #15 & #16 there is a listof 15 titles, and on #6 a list of 8 titles, with an announcement on the back cover of #35. On the front covers is the number, price, "4 otras adventures" (4 more adventures?), "El Capitan Marvel", and the title of the lead story.

As far as I can make out, the address of the publisher of these comics is "Hispano Americana de Ediciones, S.A.Londres, 88, Barcelona, Spain" and at the time #30 & 31 came out you could "Los numeros que no encontreis en vuestro proveedor habitual podeis pedirlos a HAdE...address..mandando su importe, mas 2 pesetas para gastos de enbio en sellos de Correos o Giro Postal, y se os remitiran a domicillio.", which may mean "The numbers which you do not find at your usual supplier, you can order from HAdE...address...send amount, plus 2 pesetas for expences of remittance in post office stamps or postal money, orderand we'll send them to your home."

All translations are by me and <u>not</u> garunteed to be correct, as I know very little Spanish (having only taken one year of it in high school and retaining only about 5% of what I learned) and had to rely on a Spanish-English dictionary. So if any of you can speak & write Spanish, would you please check all of my translations and inform me of any errors? On the reverse side of this page is an index of what info I have on the Spanish CM comics. First is listed info on the six comics we have (the Spanish title of the story, the translated English title, and the American comic it is reprinted from, if I know it) and then info on the remaining comics the same way, only listing just the lead story (which is all I know) instead of all of them. An edited version of this index/article was published in The Rocket's Blast #20, July, 1963. Does anyone know if anymore of these comics came out after #35? If so, please inform me.

El Capitan Marvel Titulos----Captain Marvel Titles

(#6) CM y las Extrana Tia Minerva (Strange Aunt Minerva)
La Tia Minerva Vuelve (Minerva's True Love, CM#79, Dec'47)
CM en Un Vejete Peligroso (A Dangerous Little Man)
One page telling about CM & Shazam with pics of them both.

(#15) CM en La Amenaza del Fermento (The Menace of the Yeast)
CM en Teatro de Aficiaonados (The Amateur Theatre)
CM en La Espada en la Piedra (The Sword in the Stone,CM#65,Sept'46)
CM en Escenas del Pasado (The Scene Out of the Past,CM#68,Dec'46)

(#16) CM en el Centro de la Tierra (The Center of the Earth)
CM y el Huesped Numero 13 (The 13th Guest)
CM en el Hombre de las Dos Caras (The Man of Two Faces)
CM el Doble del Doctor Sivana (Sivana's Twin)

(#30) CM se Enamore (CM in Love)
Mary M. en el Reino de los Murcielagos (The Kingdom of the Bats)
Mary Marvel y la Caja Misteriosa! (The Mysterious Box!)

(#31) Buques en Peligro (Ships in Danger)
Un Error del Padre Tiempo (Father Time's Error)
Telaranas del Crimen (Web of Crime)
MM y el Hombre mas Bondadoso del Mundo (Kindest Man in the World)

(#35) CM Condenado (Captain Marvel Condemmed)
One page entitled "Little of Science"
CMjr. en Busca del Tesoro (The Search for the Treasure)
One page entitled "Amenidados Instructivas" (??)

1) Como Surgio del CM (I look like Captain Marvel)
2) Oro en el Metro (Gold in the Subway)
3) El Jefe Indio (The Indian Chief)
4) Terror en el Talgo (Terror in the "Talgo ?")
5) El Senor Atomo (the Atom Man)
7) Un Pais Extrano (A Strange Country)
8) El Coche del Futuro (The Car of the Future)
9) La Guerra Atomica (The Atomic War, CM#66, Oct'46)
10) El Hombre Radiactivo (The Radioactive Man)
11) Secuestradores del Tiempo (The time/weather kidnappers)
12) El Enviado de Shazam (The Envoy of Shazam)
13) El Trasmisor de Suenos (The "Trasmisor ?" of Dreams)
14) Invasion Interplanetaria (Interplanetary Invasion)
17) El Peor Actor del Mundo (The World's Worst Actor, CM#79,Dec'47)
18) El Emisor de Cuerpos (The Body Broadcaster, CM#76, Sept'47)
19) Una Aventura de los 3 Marvel (One Adventure of 3 Marvels)
20) El Gas de la Risa (The Laughing Gas)
21) CM Baila Roack (CM Dances "Rock & Roll")
22) El Fin del Mundo (The End of the World)
23) El Rey del Dinero (The Money King)
24) La Leyenda del Midas (The Legend of King Midas)
25) Una Cueva Extravagante (The Fantastic Cave)
26) El Martillo de Thor (The Hammer of Thor)
27) Enterrado Vivo (??)
28) La Luz Negra (The Black Light)
29) Un Espejo Desconcertante (The Confusing Sponge ??)
32) El Novelista Fantasma (The Phatom Novelist)

This is a correct (as I could make it) listing of the Dell One Shots, B & W, Color & Large Feature Comics; the United Features Single Series Comics and the David Mc Kay Feature Books.

The material for this listing was complied by John Mc Geehan who gleaned it from his collection and was fortunate enough to have fellow collectors contribute a large portion of it. The arrangement or layout of this listing is mainly the work of my brother Tom who I must admit is better at such a task then myself, for he seems to be good at arranging various listings and indexes nicely. The Contributors of information for this issue are : Bill Thailing (who has been collecting such data since 1940) ; George Pacinda (who searched the file copies of the comics in Western & Dell's own place for information ; Don Thompson (who intends some day to be able to publish a COMPLETE & 100% correct listing of All Dell & other one-shots in his amature comic publication, COMIC ART) ; Claude Held (who as a dealer don't have time to give much; but he did give a few bits back when I was first working on this listing) and Paul Zack (a collector who also helped out with a few pieces at the start).

There are four sets of comic books involved with the Dell Publishing Company. First, there is the Dell One Shot Color Comic Books #1 thru #18 with nowhere on them the words "Four Color Comic"; Second, there is the Dell One Shot Four Color Comic Books #19 thru #25 and #1 up to the present day which had the words "Four Color Comic" printed somewhere on the comic book; Third, there is the Dell Black & White Comic Books #1 thru #24 with nowhere on them the words "Large Feature Comic"; and Fourth, there is the Dell Black & White Large Feature Comic Books, with the words "Large Feature Comic" printed somewhere on the comic book, #25 thru #30 and #1 thru #11. I hope this is clear! If not, ask and I'll explain it to you. Don't ask me why Dell started over again with #1, as probably nobody (not even Dell themselves) knows why they did this.

Dell One Shot Color Comic Books

(Nowhere on these comics are the words "Four Color Comic". The first one, DT, of these 18 comics came out in late 1939.)

#1,Dick Tracy
2,Don Winslow
3,Myra North
4,Donald Duck
5,Smilin' Jack
6,Dick Tracy
#7)Gangbusters
8)Dick Tracy
9)Terry & the Pirates
10)Smilin' Jack
11)Smitty
12)Little Orphan Annie
#13)W.D.'s Reluctant Dr-
14)Moon Mullins //agon
15)Tillie the Toiler
16)Mickey Mouse
17)Walt Disney
18)Jiggs & Maggie

Dell One Shot Four Color Comic Books

(These comics have the words "Four Color Comic" printed on it somewhere. #1, LJ, of the series came out in June of 1942. This series is the forerunner of the present day numbering system, but I'm only going up to #35 in this listing.)

#19)Barney Google
20)Tiny Tim
21)Dick Tracy
22)Don Winslow
#23)Gangbusters
24)Captain Easy
25)Popeye (T.T.)
1)Little Joe
2)Harold Teen
3)Alley Oop
4)Smilin' Jack
5)Ragedy Ann & Andy

(Dell O. S. FCC Comics continued)

#6)Smitty
7)Smokey Stover
8)Tillie the Toiler
9)Donald Duck
10)Flash Gordon
11)Wash Tubbs
12)Bambi
13)Mr. D.A.
14)Smilin' Jack
15)Felix the Cat
#16)Porky Pig
17)Popeye & Wimpy
18)Little Orphan Annie
19)Thumper Meets 7 Dwarfs
20)Barney Baxter
21)Oswald Rabbit
22)Tillie the Toiler
23)Ragedy Ann & Andy
24)Gangbusters
25)Andy Panda
#26)Popeye(T.Theater)
27)Mickey Mouse
28)Wash Tubbs
29)Donald Duck
30)Bambi
31)Moon Mullins
32)Smitty
33)Bugs Bunny
34)Andy Panda
35) Smokey Stover

Dell Black & White Comic Books

(Nowhere on these comics are the words "Large Feature Comics". The first one, DT, of these 24 comics came out in 1937. First is listed the number of the comic, then the title, copyright date of the comic ,r the date of the strips they reprinted and the creator and/or drawer of the strip. #3 & #7, LR, have text stories with different illos scattered throughout the comic, and #10, GB, has original artwork instead of comic strip reprints. On #11 thru #24 NO comic copyright date is given, only the strip reprint date.)

#1,Dick Tracy Meets the Blank---1937------1937------by Chester Gould
2,Terry and the Pirates--------1937------1935 &36--by Milton Caniff
3,Heigh-Yo Silver, the L.R.----1938------text------F.S.-Bob Weisman
4,Dick Tracy Gets His Man------1937 &38--1937 &38--by Chester Gould
5,Tarzan of the Apes----------1928 &39--1929------ERB-Hal Foster
6,T. & P. & Dragon Lady--------1936------1936------by Milton Caniff
7,Hi-Yo S., LR to the Rescue---1939------text------F.S.-H. Vallely
8,Dick Tracy Racket Buster-----1938------1938------by Chester Gould
9,King of the Royal Mounted----1937 &38--1937 &38--Z,G.-Allen Dian
10,Gang Busters----------------1939------original--P.L.-A.McWilliams
11,DT Foils the Mad Doc Hump---------------1934------by C. Gould
12,Smilin' Jack-----------------------------1937 &38--by Zack Mosley
13,DT & Scottie of Scotland Yard-----------1934------by C Gould
14,SJ Helps G-Men Solve a Case-------------1938------by Zack Mosley
15,DT & the Kidnapped Princess-------------1939------by C. Gould
16,Donald Duck-----------------------------1940------by Walt Disney
17,Gangbusters-----------------------------1940 &41--by Gornley
18)Phantasmo------------------------------1940------by Vec Stoner
19,Dumbo Comic Paint Book------------------1941------by Walt Disney
20,Donald Duck Comic Paint Book------------1941------by Walt Disney
21,Private Buck----------------------------1940 &41--by Clyde Lewis
22,Nuts & Jolts--by Bill Hollman
23,The Nebbs-------------------------------1940 -----by Sol Hess
24,Popeye or Thimble Theatre---------------1938------by E.C. Segar

Dell Black & White Large Feature Comic Books

(These comics have the words "Large Feature Comic" printed on them somewhere, and there is no comic copyright on these 17 comics either, #8 & #10 have no name credits, tho #10 is by Segar.)

#25)Smilin' Jack---------------------1939------by Zack Mosley
26,Smitty----------------------------1937 &38--by Walter Bernlt
27,Terry and the Pirates-------------1937 &38--by Milton Caniff
28)Grin & Bear It--- - - - - - - - -1940 &41- by Lichty

(Dell B&W LFCB cont.)

29)Moon Mullins----------1937 &38--by Frank Willard
30)Tillie the Toiler----------1940------by Russ Westover
1)Peter Rabbit----------1940 &41--by Harrison (Cady?)
2)Winnie Winkle----------1937------by Branner
3)Dick Tracy----------1938------by C. Gould
4)Tiny Tim----------1937 &38--by Stanley Link
5)Toots & Casper----------1938------by Jimmy Murphy
6)Terry & the Pirates----------1938------by Milton Caniff
7)Pluto Saves the Ship----------1942------by Walt Disney
8)Bugs Bunny----------1942------by ??
9)Bringing Up Father----------1937------by George Mc Manus
10)Popeye or Thimble Teatre----------1938 &39--by Segar
11)Barney Google & Snuffy Smith--------19 --by

This series died with #11 and there WERE NO MORE AFTER THAT.

United Features Single Series

#1)Captain & the Kids
2)Ella Cinders?
3)
4)Li'l Abner
5)Fritzi Ritz
6)Broncho Bill?
7)Frankie Doodle
8)Peter Pat
9)Strange as it Seems
10)Little Mary Mixup

#11)Mr.&Mrs. Beans
12)Joe Jinks
13)Looie Dot Dope
14)Billy Make Believe
15)How it Began
16)Illustrated Gags
17)Danny Dingle
18)Li'l Abner
19)Broncho Bill
20)Tarzan

#21)Ella Cinders
22)Iron Vic
23)Tailspin Tommy
24)Alice in W,Land
25)Abbie an'Slats
26)Little Mary Mixup
27)Jim Hardy
28)Abbie an'Slats

David McKay Feature Books

#1)King of the Royal Mounted
2)Popeye
3)Popeye and the Jeep
4)Dick Tracy, the Detective
5)Popeye and his Poppa
6)Dick Tracy, the Detective (& the Lips Manlis Case)
7)Little Orphan Annie
8)Secret Agent X-9 (Charles Flanders)
9)Dick Tracy and the Famon Boys
10)Popeye and Susan
11)Little Annie Rooney
12)Blondie
13)Inspector Wade(Lyman Anderson)
14)Popeye in his Wild Oats
15)Barney Baxter in the Air
16)Red Eagle
17)Gang Busters
18)Mandrake, the Magican
19)Mandrake, the Magican
20)Phantom, The
21)Lone Ranger Rides Again, The
22)Phantom Under the Sea, The
23)Mandrake the Magican in Teiba Castle
24)Lone Ranger Rides Again, The
25)Flash Gordon on the Planet Mongo
26)Prince Valiant
27) Blondie

(David McKay FB cont)
28)Blondie
29)Blondie
30)Katzenjammer Kids, The
31)Blondie
32)Katzenjammer Kids, The
33)
34)Blondie
35,Katzenjammer Kids, The
36,Blondie
37,Katzenjammer Kids, The
38)Blondie
39,Phantom
40,Blondie
41,Katzenjammer Kids, The
42,Blondie
43,Blondie in Home Cooked Scraps
44,Katzenjammer Kids in Monkey Business
45,Blondie--Home of the Free & the Brave
46,Mandrake, the Magician in the Fire World
47,Blondie in Eaten Out of House & Home
48,Maltese Falcon, The
49,Case of the Lucky Legs---Perry Mason
50 Case of the Shoplifter's Shoe---Perry Mason
51 Rip Kirby---Mystery of the Mangler
52 Mandrake, the Magican in the Land of X
53,Phantom in Safari Suspense, The
54 Rip Kirby---Case of the Master Menace
55,Mandrake, the Magican in the 5 Numbers Treasure Hunt
56,Phantom Destroys the Sky Band, The
57,Phantom in the Blue Gang, The

(The full titles are courtesy of Willard Ogden who took them from his collection of Feature Books. Any additional info as to fuller and more complete titles, the title for #33 and any titles for any issues after #57 will be appreciated.)

Well, that covers the various 'one-shot'comics that this listing was concerned with. As mentioned, I can't guarantee this listing to be 100% correct; but I will say that I'll be suprised to learn that a mistake is in it. In fact, I'll back up my opinion with cash! Anyone who LOANS me a copy of a comic proving that I have a wrong title for any number in any series will recieve one dollar for their trouble. I'll pay one dollar PER comic(per mistake); since with the cross checking this listing has had and with Mr. Pacinda acquiring info from the companies file copies I doubt if any mistakes have crept into this listing. There is a possibility of some, due to Mr. Pacinda copying the data in a hurry and other factors; so I will pay one dollar per mistake just to learn about any. I don't expect to have to pay out many dollars and I will be suprised if I have to shell out for a single one.. If you can find and prove any tho, send said proof to The House of Info - John Mc Geehan - 405 E. 5th St. - Santa Ana - California - 92701.

I have been wanting to acquire a listing of MARCH OF COMICS 'give-a-way comic book from K.K. Publications, Inc.) for several years; but to date all the data I have comes from my few & Dale Broadhurst's few comics. Any & All CORRECT data will be appreciated:

DC Scripts by Otto Binder (continued)

ADVENTURE (Cont'd from page 3.)

No stories in #207-214

#215 (Aug/55) SB: Super Hobby of Superboy
#217 (Oct) SB: Superboy's Farewell to Smallville
#218 (Nov) SB: Two Worlds of Superboy
#219 (Dec) SB: Gorilla with X-Ray Eyes
#220 (Jan/56) SB: Greatest Show on Earth
#221 (Feb) SB: Babe of Steel
#222 (Mar) SB: Superboy's Repeat Performance
#226 (July) SB: Superboy's Super Rival
#227 (Aug) SB: Good Samaritan of Smallville
#229 (Oct) SB: End of the Kent Family
#230 (Nov) SB: Secret of the Flying Horse
#231 (Dec) SB: Super Feats of Superbaby
#233 (Feb/57) SB: Joe Smith, Man of Steel
#234 (Mar) SB: 1001 Rides with Superboy
#235 (Apr) SB: Confession of Superboy
#236 (May) AQ: Iceberg of Doom
#237 (June) SB: Robot War of Smallville
#238 (July) SB: Secret Past of Superboy's Father
#241 (Oct) SB: Super Outlaw of Smallville
#242 (Nov) SB: Kid from Krypton
#245 (Feb/58) SB: Mystery of Monster X
#246 (Mar) SB: Girl Who Trapped Superboy
#247 (Apr) SB: Legion of Super-Heroes (Introduction)
#249 (June) SB: Stolen Superboy Cape
AQ: Wanted, Aqua-Crook
#255 (Dec) SB: Splitting of Superboy (2nd Red K. story)
#256 (Jan/59) SB: Dragnet for Superboy
#257 (Feb) SB: First Two Supermen
#259 (Apr) SB: Blind Boy of Steel
#260 (May) SB: The Kent's Second Super-Son
#261 (June) SB: Superboy Meets Lois Lane (See the 1st version of this meeting in ADVENTURE #128.)
#262 (July) SB: Colossal Superdog
#263 (Aug) SB: Great Superboy Doublecross
#265 (Oct) SB: First Superman Robot
#268 (Jan/60) SB: Week That Clark Kent Lost His Memory
#270 (Mar) SB: Stolen Identities
#278 (Nov) SB: Supergirl in Smallville
#279 (Dec) SB: Superboy Visits the 50th Century
#282 (Mar/61) SB: Lana Lang & the Legion of Super-Heroes (Induction of Starboy)
#285 (June) Tales of Bizarro World: Shame of Bizarro Family (First of series)
#287 (Aug) SB: War of Superboys
#289 (Sept) SB: Clark Kent's Super-Father

(Continued on the next page.)

DC Scripts by Otto Binder (continued)

SUPERBOY

#37	(Dec/54)	Three Who Defied Death
#38	(Jan/55)	Through the Eyes of Superboy
#40	(Apr)	Boy of Clay
#42	(July)	Superboy, Stowaway
#47	(Mar/56)	All three stories
#48	(Apr)	Dad Kent's Delusions
#49	(June)	Loneliest Boy in Town
#50	(July)	There is No Superboy
		Super-Giant of Smallville
#51	(Sept)	My Super-Pet, Krypto (Introduction of Krypto)
		Super-Money of Smallville
#52	(Oct)	All three stories
#53	(Dec)	Suit of Steel
		Super-Zoo From Krypton
#54	(Jan/57)	Superboy's Substitute Suits
		The Silent Superboy
#55	(Mar)	All three stories
#56	(Apr)	Secret of Fort Smallville
		A Job for Superboy
#57	(June)	All three stories
#58	(July)	100 Feats of Superboy
		Superboy's New Secret Identity
#60	(Oct)	Game of Kriss-Kross Krypton
		Super-Tales of Lana Lang

(For 1958 stories, see list below.)

#70	(Jan/59)	The Super-Brat
		Secret of Superboy's Spectacles
#71	(Mar)	All three stories
#72	(Apr)	Rebello, Human Robot
#73	(June)	All three stories
#74	(July)	All three chapters of the serial
#75	(Sept)	All three stories
#76	(Oct)	Super-Monkey From Krypton (Origin of Beppo.)
#81	(June 60)	All three chapters of the serial
#83	(Sept)	Invasion of Krypton
#85	(Dec)	Mystery of Mighty Boy
		Superboy's Lost Friend

Working titles of Superboy stories probably from 1958:

Super Camera
Clark Kent Flunks
Superboy's Last Days
Super Engine
Superboy Unmasks Truth
Superdog Executed
Jobs for Superbaby
Cave Spirit
Identity Sleuth
Krypto's New Master
Mind Reading

NOTE: If anyone has any of these issues from 1958, and can match the stories with these working titles, please send me a list as per issue and actual title used. The author, Otto Binder, would like to have this information for his own records.

(Continued on the next page.)

DC Scripts by Otto Binder (continued)

ACTION

#127 (Dec/48) Tommy Tomorrow (TT): Interplanetary Aquarium (Introductory story)
#128 (Jan/49) TT: Chase Through Space
#129 (Feb/49) TT: The Earth Doom
#130 (Mar) TT: Ambassador of Space
#131 (Apr) TT: (Title missing)
#132 (May) TT: The Junior Planeteer
#133 (June) TT: (Title missing)
#134 (July) TT: Mission to Mars
#135 (Aug) TT: (Title missing)
#136 (Sept) TT: Seven Wonders of Space
#137 (Oct) TT: Tommy Tomorrow's Trip to Today

(No scripts while DC-Fawcett lawsuit was in progress.)

#195 (Aug/54) TT: Time Vault World
? (?/54) TT: Living Money
#200 (Jan/55) TT: Human Circus
#201 (Feb) TT: Milkman in Space
#202 (Mar) TT: Space Dragnet
#203 (Apr) TT: (Title missing)
#204 (May) TT: Boy Planeteer
#205 (June) TT: Super Planeteers
#206 (July) TT: Destination, Future
#207 (Aug) TT: Mystery of the Space Mutiny
#208 (Sept) TT: Fortress of Space
#209 (Oct) TT: Space Hall of Fame
#210 (Nov) TT: Movie Makers from Outer Space
#211 (Dec) TT: Secret of Bandit X
#212 (Jan/56) TT: Paul Revere of Space
#213 (Feb) TT: Robot Crook of Space
#214 (Mar) TT: Most Wanted Man in Space
#215 (Apr) TT: Mystery of the Stolen Worlds
#216 (May) TT: Space Safari
#217 (June) TT: Secrets of the Planeteers
#218 (July) TT: Interplanetary Aquarium (Not story in #127.)
#219 (Aug) TT: Tom Thumb Tommy Tomorrow
#220 (Sept) TT: Flying Dutchman of Space
#221 (Oct) TT: Sleeping Beauty of Space
#222 (Nov) TT: Creature from Outer Space
Superman (SM): Duplicate Superman
#223 (Dec) TT: Amazing Future Toys
#224 (Jan/57) TT: 7 Disappearing Wonders
#225 (Feb) TT: Interplanetary Fort Knox
#226 (Mar) TT: Secret of the Space Signs
SM: Invulnerable Enemy
#227 (Apr) TT: Girl Planeteer
#228 (May) TT: Space Dreams for Sale
#229 (June) TT: Milky Way Hunt
#230 (July) TT: Lost & Found of Space

(Just the beginning)

DC Comics Scripts by Otto Binder (1949-1961) (Cont'd.)

NOTE: Unless otherwise indicated, the entire issue (all stories) were written by Otto Binder.

SUPERMAN (Cont'd. from K-alpha #1)

#139 (Jan/50) Untold Story of Red Kryptonite
#140 (Feb) All 3 chapters of the Bizarro serial
#141 (Nov) All 3 chapters of the serial
#142 (Jan/51) All 3 stories
#[illegible] (Feb) Bizarro Meets Frankenstein

(Stopped writing for DC to become editor of SPACE WORLD.)

ADVENTURE

#130 (July/49) JQ (Johnny Quick): Nimble Names Crimes
#131 (Aug) AQ (Aquaman): Undersea Post Office
JQ: Crime a Minute
#133 (Oct) GA (Green Arrow): Red, White, & Blue Arrow
JQ: Concert of Crimes
#134 (Nov) AQ: Exile from the Sea
JQ: Johnny Quick in the Future
#135 (Dec) AQ: Ship That Dared Not Land
GA: Crime Wave of the Flag
JQ: Showdown of Johnny Quick
#13[illegible] (Jan/50) JQ: Johnny Quick for a Day
GA: Crimes by the Ghost
#137 (Feb) AQ: Undersea Lost World
JQ: Johnny Quick Makes History
#138 (Mar) GA: Laugh, Crime, Laugh
AQ: Marooned in the Deep
#140 (May) GA: Untold Arrow Tales
AQ: Sleuth of the Sea
JQ: Man Who Hated Water
#141 (June) GA: Case of the Insect Zoo
AQ: Return of the Sea Sleuth
JQ: Candid Camera Crimes
#143 (Aug) GA: The Arrow Raiders Strike
AQ: Second Robinson Crusoe
JQ: Runaway Formula

(No DC scripts while DC-Fawcett lawsuit was in progress.)

#199 (Apr/54) Superboy (SB): Superboy Meets Superlad
JQ: Pirate Puzzle
#201 (June) SB: Safari of Smallville
#202 (July) SB: Superboy City, U.S.A.
JQ: Human Hot Rodders
GA: Channel C-r-i-m-e
#203 (Aug) JQ: Candid Camera Crime (different from #141)
#204 (Sept) SB: Superbrat of Smallville
#206 (Nov) SB: The Impossible Creatures

(Continued on next page.)

On ZINES . . . PRO & FAN

By HOWARD KELTNER

Dear Agent X:

You know, it's wonderful that [illegible] a diversified interest in the comic field; that is, not limited to one particular genre. Harry Warren, for example, reads just about everything from funny animal to [illegible] ACTION to [illegible] with equal interest, and [illegible] in. This is [illegible] in general, as he certainly has ever-changing interests [illegible] Lover, [illegible], etc., though it may be a little [illegible] on the old pocketbook. Many fans [illegible] this hobby, though, as many others (in fact, I suspect that the majority of active comic fans) permeate several titles a month, each one cross category. I don't see how any, or the majority of, comic fans stick to only one phase of the media.

I have heard, though, that only a minority of fans do this, and [illegible] condemned for I must confess, though I'm not [illegible] to admit, that I myself become [illegible] interested in any type of [illegible] than that which [illegible] Super Man, or Captain Marvel. This very [illegible] a confession, as it is a tradition I have been in for [illegible] years. [illegible] say - that my very first [illegible] was Jack Ri[illegible] in #1, August, 1941. At this point let me make an observation and I shouldn't necessary: to some fans in connection [illegible] matter that we haven't care for, let us not [illegible] of illustration. Terms, or any of the writings of Edgar Rice Burroughs, is an [illegible] that tells fan to begin those comics are not good at all. This is an erroneous conclusion, and I [illegible] an open-minded [illegible] to look [illegible] that way. True, I am not a current fan [illegible] [illegible] regularly, but only for the most humdrum [illegible], and I don't care for anything connected with the subject of [illegible] the world over. Yet I consider myself a pretty good authority [illegible] others, not of comics and pro [illegible]). I like a good science fiction story as well as anyone else, but everyone knows that the science fiction field is [illegible] subject, and here, too, there [illegible] preferences. I happen to [illegible] the old sci-fi [illegible] space opera, which again puts me in the minority. From [illegible] to [illegible] I was [illegible] active in science fiction [illegible]. Note that this period corresponds [illegible] coincidentally with the decline and practically [illegible] existence of the super hero in comics. Most of all the science fiction [illegible] correctly being published, [illegible] and stuff [illegible] are the only [illegible] I buy, now that [illegible] hero has hit the skids. It should point out what the only [illegible] published matter I'd [illegible] before was for the [illegible] at hand.

This is all a roundabout way of [illegible] up to my main point of this discussion: I don't [illegible] be guilty of [illegible] this discussion at any [illegible] because the [illegible] here, or who makes room for other types of comic [illegible] the [illegible] enthusiast.

Actually, I really should [illegible] reflection on anyone else because of different [illegible] is a [illegible] matter, whether it be diversified or limited. The fact that I say [illegible] super heroes and Joe [illegible] doesn't show I am [illegible] that I might not [illegible] respect the fan's right to collect [illegible] to please. On the other hand, if Joe condemns to the hell, a superhero fan, then he is not showing the

[illegible] to the [illegible] now that comic [illegible] late emphasis because of the in- [illegible] of comic, or character, but I have read [illegible] from [illegible] point of view is harmful to the super hero [illegible] and comic enthusiasts, to say the least. The whole [illegible] matter is, there is [illegible] where should be, for [illegible] which will reconcile this fact, accept- [illegible] which interests us [illegible] I think the reader has [illegible] subject matter in- [illegible] fashion, the non-[illegible] with a knowledge that [illegible] and all the varying [illegible] I believe this to be the only fair way to conduct a poll.

[illegible] to the professional [illegible] publications, only more so. [illegible] is this interest in- [illegible] If known in its entirety [illegible] to several [illegible] from one particular [illegible] with articles [illegible] which amateur [illegible] analyses of all [illegible] from both [illegible] and there [illegible] all of these items. In [illegible] the [illegible] of [illegible], if one is to remain [illegible] in the selection of professional comics, the same [illegible] to the top of [illegible] the other boys on, as [illegible] I might [illegible] by some for other [illegible] the contrary. [illegible] [illegible] this and denouncing that. Rather,

COMICON '65

New York is a big and wonderful town in more ways than one. It is also a community that provincial people love to visit, but where they wouldn't like to settle down.

But when it comes to conventions, New York really hits the spot because of all the other delights one can participate in during free hours. And with this in mind, and for other reasons, New York has been almost unanimously thought of as the city in which to hold the First Big Comicon.

Everyone realizes that this will be a big undertaking, but they all seem to agree that it should be so in order to make it a success. And I feel that it can be a wonderful thing both for adults and teen collectors as well.

One of the reasons that I elected to try to work on the Comicon was my adult viewpoint. I've also felt that adult representation at the last Con was practically nil because of the poor timing (a work day) and for a number of other factors.

The first Con did succeed in bringing together a large group of collectors for the first time. It also helped individuals to add to their collections through trades and items that they bought. And it did help to pave the way for the next Con. But for the adults present, and for those that couldn't attend, it didn't really come off.

That's why I'm asking all members, Adult and Teen, of Fandom to write me regarding what they think should be done at this convention. But by all means make all suggestions feasible and practical. I'm also asking them to suggest what they think would be the most reasonable registration fee for this Con. I'd be pleased to hear from fans in the New York, New Jersey, and Connecticut area who could perhaps provide housing for teens who would like to attend but won't be able to afford money for hotel, motel, or other accomodations during the Con. And the sooner I hear from you, the sooner plans can be formed and put into effect.

You of course realize that I won't be able to answer all letters and cards on your suggestions. But all ideas will be considered, sifted and sorted until a definite program and schedule of events is set up. Also matters of finance will be considered to a great length until a reasonable registration fee is settled upon and what that fee will entitle you to receive.

So spread the word around via letters, phone and fanzines about Comicon '65. Give it all your support and backing, and perhaps the first big Comicon will turn out to be an affair to remember and to copy in the future.

Send all letters and cards to:

David A. Kaler
P.O. Box 392
Cooper Sta.
New York, N. Y. 10003

PET PEEVE #1 DAVID KALER

It has only been a few years now since I started to collect comics, and my #1 pet peeve appeared almost at once. That is, and still remains, [illegible]

The last time that I expressed my views on this subject was after reading the letter column in an early issue of the Avengers. I wrote the article during almost immediately and this author of the published letter as well. I can understand why the [illegible] have never replied, but why this author of this letter [illegible] answer and defend his views is beyond me.

Perhaps my views regarding this subject are a bit strong. But I [illegible] unique powers and individuality in real life as well as [illegible] of all types. It is what makes such persons as Wally Cronkite, Marilyn Monroe, and many others stand out in public life. It is also what makes such characters as Superman, Hawkman, and Daredevil be good heroes **they are in their own magazines.**

[illegible] when persons request [illegible], probable, or likely combinations of heroes, I usually have a fit. What good is a spider-man if he can't shoot webs and [illegible] his way through an army to help a number of others that are [illegible] to do so? [illegible] is a hero if he [illegible] his values are tested by the [illegible] other [illegible] into a group structure? And what good is a [illegible] of Africa where he could fight robots [illegible] with some other character?

[illegible] hero, if [illegible] to be created, the best way [illegible] start out in this way. You can see what a team has to look like by any of the Fantastic Four, the Justice League, or even the Challengers. I do concede the point that the JLA, JSA, Avengers, and Seven Soldiers were good exceptions to my idea. But you have to admit that not every issue of these groups is or was outstanding.

For that matter if groups or combinations are always in demand, then the next great Creature created to fight the JLA in issue #21 should be one of the biggest hits of this or any comic book era. And with this obvious note of sarcasm to the matter, I close and await any mails regarding this subject.

AN EVENING WITH STAN LEE

I can't recall the time when I was more excited about meeting anyone. When my friend called me up and told me that my other friend, Frank (Colletta - Vince's son) was having STAN LEE over to his house, I immediately started to prepare for the meeting that Frank had set up. I prepared a number of questions for an interview, (which I am planning to run in a new fanzine, coming out soon, edited by Frank Colletta, Pete Ricciardi, and myself). I also saw to it that my camera and tape recorder were in top condition. (Much to my surprise, I learned that Mr. Lee had the same type of camera!)

One of the reasons I was so happy about meeting Mr. Lee was that it was to be the first interview with STAN LEE, in person. This seemed like a great basis to a fanzine, (along with the fact that if there ever is an issue #2, Mr. Colletta s biography would make another great story).

I arrived at Frank's house, along with Pete, at about 4:00 P. M. that Friday afternoon, and the three of us waited two long hours before the arrival of Mr. Lee. Unfortunately, we were called to eat by Pete's mother about 60 seconds before STAN LEE'S car drove up, and we were so excited that we could hardly gulp down our food. We were very impatient, because we thought that Mr. Lee would only be staying at the Colletta's for about an hour, before going out to dinner with Mr. and Mrs. Colletta, and his wife, (But the way it turned out, poor STAN never left till 11:00!)

After meeting STAN LEE and his wife at the Colletta's house, I got by camara ready to take some candid pictures of STAN LEE, while Mr. Colletta showed him the house. I took several great shots of "the old master".

After Mr. Lee had talked with the other grownups for a while, he came in to the room where we had set up everything for the interview. We had set up a line of all the first issue MARVEL comics, we could get our hands on, along with a couple of older comics, such as ALL WINNERS #15.

The tape recorders started going, and my trusty camera started clicking and we were started.

I must say that Mr. Lee is one of the greatest guys I have ever met.

His conversation had me fascinated. He answered all of our questions, and also filled us in on the greatest scoops in MARVEL comics of the year. We also disscussed the M.M.M.S. (Merry Marval Marching Society), and - take it from me - it's going to be great! (Sorry - but if you want to find out the answers to all of our questions, and all of the juicy MARVEL news - buy my fanzine!)

Continued . . . . . .

STAN LEE INTERVIEW (CONTINUED)

Mr. Lee [illegible] a number of comics for us, (including the splash panel of the CAPTAIN AMERICA story in my ALL WINNERS [illegible]) and got many more great pictures of STAN LEE, his wife, and Mr. Colletta.

WATCH FOR MY [illegible] NEW FANZINE, (AND HOPEFULLY [illegible]). CONTAINED IN THE AFORESAID JOINED IN [illegible] PLUS MANY MORE ARTICLES, AND LOTS OF ART! (MY VERY [illegible] WILL BE EDITED BY PETE RICCARDI, [illegible], AND MYSELF, DAVID CASTRONUOVO.

I WILL GIVE FREE ADVERTISING SPACE IN THIS AFOREMENTIONED NEW FANZINE TO ANYONE WHO WILL LEND ME GOOD QUALITY COPIES OF ANY OF THE FOLLOWING FANZINES. REMEMBER, I ONLY WANT TO BORROW THEM!

JOE BAILS' ALL STAR INDEX
ALTER EGO #'s 1, 2, 3

WRITE IF INTERESTED TO DAVID CASTRONUOVO, 333 GRAMERCY PLACE, GLEN ROCK, NEW JERSEY, 07452.

THIS IS AGENT X BACK AGAIN! As this issue was going to press, the mailman arrived with ALTER EGO #7--just hours before the deadline for consideration in the 1964 ALLEY AWARDS POLL. Roy Thomas and his art editor Bill White have outdone themselves. Roy proves that he can not only write the definitive article on the Marvel Family, but that he's also one of Metropolis's finest satire cartoonists, and an editor deluxe. Bill just turns in a one-man art show, not to mention that he also produces one of the most original fantasy-hero serials (Capt. & Alter Ego) that has been my pleasure to read. Like icing on a triple-layer cake, we are also treated to the delightful prose of the very-well-read Nelson Bridwell, and a long, meaty letter from Otto Binder, who has much to say about his career at Fawcett. I already mentioned last issue the article by Richard Kyle. Just let me add here that every bit of credit for this fine biography of Solomon Grundy belongs to Richard; the fact that my name is listed as editor of the series is the only flaw I can find in the whole issue. The material is very well balanced; it sports a beautiful, multi-colored cover; the layout is first class; and the reproduction is perfect. Congratulations, Roy and Bill. It's hard to believe that this issue was completed in such a short space of time. I appreciate the over-whelming temptation to create other fanzines exploiting other concepts, but please take a lesson from one who knows--Although your talents may well be unlimited (I truly believe it.), your energies can be rapidly exhausted. Already I see signs that that dreaded desease--"infectuous fanzinitis"--is already attacking your inner ear. **Beware!**

R I C H A R D K Y L E ' S

WONDERWORLD

T H E H A L L O F F A M E

In May, the Executive Board edition of The Comic Reader 25 carried an extensive report by the Chairman of the Hall of Fame Committee, Ed Lahmann, on the progress of the committee. The report was carefully conceived and well written, and its nominations, although they might not be acceptable to all the Academy's members, appeared soundly traditional.

And yet, the report, in my opinion, reveals a developing crisis in the Academy's current program and in its future development.

A majority of the members of the committee --- all knowledgeable comics fans --- nominated for the Hall of Fame of American Comics only two comic book strips out of the seven initial selections, Jerry Siegel & Joe Shuster's "Superman" and Bob Kane's "Batman", and in the "Outstanding Contributors" category they named only one comic book figure, C. C. Beck, from a list of three. The other selections were from the newspaper strips and the motion picture animated cartoons.

Now, no real comics enthusiast can say that Alex Raymond's "Flash Gordon," George Herriman's "Krazy Kat," Hal Foster's and Burne Hogarth's "Tarzan," and Phil Nowlan & Dick Calkins's "Buck Rogers" do not deserve membership in some hall of fame. And real comics enthusiast or not, everyone agrees "Mickey Mouse" surely belongs in similar splendor. Walt Disney merits his honor, and --- perhaps --- so does William Randolph Hearst, in whose newspapers so many of the great daily strips were born.

However, the Hall of Fame is a function of the Academy of Comic-Book Fans and Collectors, whose annual awards are made only in the comic book field, and whose Charter gives only these General Purposes: "The Academy shall encourage and promote the growth and development of comic books as a popular art form. Further, it shall encourage the preservation of comic books as a cosmopolitan component of contemporary Americana." Seemingly, then, awards made to other media than the comic magazine are outside the scope of the Academy, and --- consequently --- outside that of the Hall of Fame.

And, I think, with good reason. The newspaper strip and the comic book strip are as different, basically, as the legitimate stage and the motion picture. Although the daily strip preceded the comic book, just as the stage preceded the motion picture, and although the comic books reprinted newspaper strips, as the early silent films sometimes photographed stage productions, these are the only real similarities. The comic book today owes no more to the daily strip than does the motion picture to the stage.

A stage play can't be simply photographed by a second camera and turned into an artistically successful film; conceived with the advantages and limitations of the theater in mind, it must be re-written and restaged and --- often --- re-cast to be successfully translated into the motion picture medium, which has its own unique resources and [illegible]. Similarly, the newspaper comic strip is designed for [illegible]; each three- or four-panel strip must end on a dramatic note, and each Saturday must close on a major crisis, the opening panels must not only advance the action,

Wonderworld, issue number 2, November 19[illegible]

Published for Apa-Alpha by Richard Kyle

2126 Earl Avenue, Long Beach, California [illegible]

they must also recapitulate the previous day's events; and, just as the stage play is restricted to the narrow dimensions of the stage itself, so the newspaper strip is bound to its rigid rectangle.

The comic book strip suffers from none of these limitations. It is free to develop its story as quickly or as slowly as the writer and artist feel is necessary. The daily strip's artificial crises are as pointless in the comic book as the stage's almost-as-phony second act curtain scenes are in a motion picture, and as damaging to the real continuity of the story. The only limitation on the size of the comic book panel is the size of the comic book itself. Because of this, the comic book strip at its best has evolved a direct, powerful, story-telling technique comparable to that of the prose story --- one fundamentally different from the technique of the newspaper strip, and wholly independent of it.

The Academy was founded to "encourage and promote" the development of the comic book as an art form. To my mind, Hall of Fame awards to comic strips and personalities can only be justified where clear contributions to the traditions and techniques of the comic book can be shown. "Superman," "Batman," and Walt Disney all had powerful influences on the comic book field, even that endure to this day. But the other selections of the committee, excellent as they are individually, are basically irrelevant to the comic book's development.

If the Motion Picture Academy were to give awards [illegible] traditional productions which preceded motion pictures, it would be no more out of place than if the comic book academy's Hall of Fame were to make similar awards to the illustrated stories and cartoons of the era preceding the comic book. And, in my view, no less out of place.

What are your opinions?

I T ' S P O S T T I M E, A G A I N

The Alley Awards are with us, once more, and now that so many new comics are being published, a good story can easily be overlooked at voting time.

This last year, I particularly enjoyed two novels, Miss Fanning's "Havoc at Base Control," in [illegible], Issue 3, and "Killer Hunt," in the first issue of Robert Kanigher's [illegible]. The latter strikes me as not only being the best story in the Ragnar series, but also as the most well-illustrated. It is a genuinely exceptional effort. "Killer Hunt, of course, is a vastly different kind of yarn, possibly the most adult in conception and execution since the days of Harvey Kurtzman's serious magazines at E. C., and the art is truly superior.

Before you vote, I hope you'll take another look at both of them. And if you have a recomendation or two, I'll do the same for you.

T H E F U R T H E R A D V E N T U R E S O F L A D Y M A C B E T H

For some time now, there have been discussions of the reasons the costume heroes wear those body-tight uniforms and their boy associates go bare-legged. There have also been discussions of the relationships between the boys and the men. The implications are that something less than wholesome is involved.

I don't doubt that there has been an artist or so in the comics who has given genuine reason for such implications, for there are defectives in all walks of life. But on the whole I believe this talk is another measure of the major sickness of our time: the mistrust by men of his emotions.

The reasons for the tight uniforms are two, and simple, and innocent. First, the comic heroes have borrowed their costumes from acrobats --- who have long been performing similar, if less spectacular, feats in them. A business suit is clearly no proper garb for swinging from trapeze bar to trapeze bar, or for bounding from building to building. And, second, the costume heroes are sex symbols as well as symbols of power, and they are quite normally so. As children approach adolescence, they become very conscious of their body and its appearance and potentials. If they did not, they'd be either mentally retarded, mentally ill, or somewhat homosexual. So the normal boy wants to look good to girls and be strong enough to make his way in the world with honor, it should be no surprise --- even to professional psychologists --- that he turns up an interest in Charles Atlas courses and weight lifting

and athletics. Nor should it be surprising that his heroes have obvious muscles.

The bare-legged boy assistants were created during or just after an era when boys traditionally wore short pants or knickers (Dick Grayson wore knickers in the early episodes of "Batman"), and when long pants designated you as grown-up and ready to compete in the man's world. Only a show-off wore long pants in those days, something no red-blooded boy assistant would ever be.

And boys' books have been having orphans raised by uncles, family friends, and total strangers for as long as there's been a children's literature. Jim Hawkins, in Treasure Island, is fatherless --- and Long John Silver is his friend. In the old and honored kids' radio serial, "Jack Armstrong," Jack was virtually raised by Uncle Jim. Pat Ryan was young Terry Lee's companion in the early sequences of "Terry and the Pirates." And if these sources are too corrupt, let us remember that Toby Tyler, the protagonist in the moralistic children's book of the same name, was an orphan who ran away from the elderly man who took care of him, only to return when he belatedly realized he belonged back home. Rudyard Kipling's Captains Courageous, too, could be cited. And probably a thousand more.

The reason for all this, of course, is that while a boy instinctively feels the need for a father, he also wants to feel himself a free agent, a guy out on his own. You can't be your own man while your father is there to tell you what to do --- but you can if the relationship is voluntary, as it is in countless boys' books, and as it will continue to be, for a long, long, time to come. Bruce Wayne and Mr. Fantastic and all the others are simply father substitutes, like Long John Silver and Uncle Jim and the rest.

Why then this obsession with these harmless stories? Why has their meaning been twisted as it has? As I wrote above, we live in a time when man is mistrusting his emotions, wondering about their meaning and their virtue. And, perhaps for some, this mistrust is not without significance. For, on occasion, I've found myself considering such critics and I'm afraid my mind has involuntarily leaped to a comment someone once made about a lady in one of William Shakespeare's plays who protested a very great deal. * Edited and expanded from the letter in Dateline: Comicdom 12 *

T H E F U T U R E

First there were the comic strips. They were called comic strips because they were comic and they were strips. And even when a lot of them stopped being comic they didn't lose the name, tradition being what it is. Then there were the comic books. They were called comic books because of the comic strips and because they were at least partially comic and --- in the idiom of the publishing business --- they were books. But the comic book stories were still called strips, although they weren't. Then a lot of the comic books stopped being even partially comic, or deliberately so, anyway. That didn't make any difference, they were still called comic books and they still published strips. After all, they were still pretty cartoony, you had to admit and the stories were for kids and you had to have a name for 'em, so what difference did it make.

Then, Charles Biro, the editor at Lev Gleason Publications, who began his work on Daredevil and Boy and Crime Does Not Pay in the wildest and woolliest tradition of the comic book, became gradually interested in the field as a medium for serious writing, and directed his magazines toward an increasingly older audience. Ultimately, under his editorship, Lev Gleason Publications issued Topps, a Life-size magazine which not only printed original stories in the comics format, but also adapted material from current adult books, as well. It was aimed toward a young, but wholly adult, audience. Topps, for a variety of reasons, failed. But it was a sincere attempt to bring the "comic book" out of the juvenile field. And --- with all its faults --- a promising one, neither comic, nor cartoony, nor poorly written, nor for children.

A little later, the E. C. magazines came along. Ray Bradbury, a writer of quality, allowed his stories to be adapted to the "comic book" format. Bernard Krigstein, a fine artist, treated the "comic strip" as a genuine art-form, and in such stories as "The Master Race" he showed with genius what its future might be. Harvey Kurtzman, editing and writing the company's war magazines, brought an authenticity and realism and great artistic creativity to some of the stories that no child could have appre-

ieted--- but which would have electrified many intelligent adults, if they'd permitted themselves to read "comic books."

However, in the state of almost universal literacy in which we live, to be able to read is no longer an honest-to-goodness status symbol. Like the automobile, it is a commonplace, and few people, any more, need to look at the pi'tures to figure out what the little black bugs mean. Consequently, there is little shame attached to the reading of comic strips themselves; the shame, these days, is the frequent --- almost universal --- childishness of the contents, which only devoted and understanding enthusiasts can overlook.

Today, there are signs the "comic book" is, finally and permanently, about to burst out of its lonely isolation as a trivial form of sub-literature for retarded children like ourselves and take its place in the literary spectrum, between the extremes of the wholly symbolic and the wholly real. Historically, the trend has been in this direction. Tomorrow, the range of our literature will vary from the short story and novel to the illustrated book and magazine to the serious "comic book strip" to the serious animated cartoon to the motion picture to the live theatrical drama.

Comics fandom is one of these early signs, of course. Successful publications such as Drag and CARtoons --- "comic books" in everything but name --- which are selling to a somewhat older audience, and a considerably higher price than the standard comic book, are another (for no adult publication can be established as long as it is distributed and displayed with the juvenile magazines). The increasing use of "comic book" techniques in serious illustration is also significant. But --- as always --- the most important of all signs is an economic one. As John McGeehan pointed out in our October issue, comic books are no longer an important source of revenue to the retailer. They're also a headache for the wholesale distributor, consuming almost as much time in handling as they make in sales. Many distributors have ceased to supply the retail stands by title, sending out a random bundle of twenty-five or fifty comics instead. With the competition the magazine rack faces from the other entertainment media these days, the situation is bound to get worse. The only solution for the comic book publishers is to increase the price of their magazines. Obviously, the juvenile market does not have the money to compete with the Playboy or True or Argosy or Ellery Queen's Mystery Magazine or Analog Science Fiction adult market. But to reach that market and its money, adult stories will have to be published in those "comic books."

As I read such stories as "Killer Hunt," in Capt. Storm, and admire the art of Joe Kubert, and re-read the Kurtzman and Krigstein stories in the old E. C. magazines, and as I think of Fantasy Illustrated's forthcoming "comic book strip" adaptation of Ray Bradbury's story "The Pedestrian" --- which has opened, by the way, as a highly lauded play here in Los Angeles --- I cannot help but feel that "comic book" and "comic book strip" are not only inappropriate and antiquated terms with which to describe these genuinely creative efforts and those of the even more fully realized productions which are bound to come, but are also terms which may easily prevent the early acceptance of the medium by the literary world.

Charles Biro coined the word "illustories" to describe his attempts at adult "comic book strips." E. C. coined "picto-fiction" for a somewhat similar effort. But I believe there is a good word, already in the dictionary, which does a far better job than either of these. My Merriam-Webster defines "graphic" as "of or pertaining to the arts (graphic arts) of painting, engraving, and any other arts which pertain to the expression of ideas by means of lines, marks, or characters impressed on a surface."

And so, in future issues of Wonderworld, when you find me using the terms "graphic story" and "graphic novel" to describe the artistically serious "comic book strip," you'll know what I mean. I may even use it on some that aren't so serious.

S O M E A D D I T I O N S

Last issue, I thanked --- among others --- Mart Baily, Vernon V. Green, and Greig Flessel for the pleasure they have given me as comics artists. I would also like to thank Mart Bailey, Vernon V. Greene, and Greig Flessel.

And I'd also like to thank my fellow members of Capa-Alpha. I enjoyed [illegible] 1.

LOOKING BACK — AND AHEAD

RONN FOSS

AT THIS EARLY AYEM, I CAN'T BANG ON THE TYPER, SO TRUST YOU'LL BEAR WITH ME...

JUST AS I'VE always SUPPORTED ANY MOVEMENT TO ORGANIZE, SO WILL I CONTRIBUTE TO Kapa-Alpha IN ANY/EVERY WAY POSSIBLE — I'M BEGINNING TO HAVE MY doubts ABOUT EVER REALLY ATTAINING ANYTHING AS A GROUP, BUT I FIND THINGS NOT-QUITE-SO-ENJOYABLE UNLESS THERE'S SOMEONE ELSE OUT THERE TO share IDEAS & ASPIRATIONS WITH!

AFTER MEETING Chicago & Cleveland FANS (some for a second time) THE PAST 2 WEEKS, I CAN REPORT A TREMENDOUS ACTIVITY RE: Comicdom... INTERESTS VARY FROM MUSIC TO COINS & STAMPS, BUT EVERYONE HAD something Special OF PREFERENCE WHICH DREW — AND HOLDS — THEM TO COMIC FANDOM. AS PUBLISHERS/WRITERS/ARTISTS, I FEEL IT OUR RESPONSIBILITY TO RETAIN THIS ENTHUSIASM BY EVER IMPROVING OUR STANDARDS AND POLISHING OUR PRODUCTIONS!

PERSONALLY, I'D LIKE VERY MUCH TO SHARE WITH YOU SOME OF MY OBSERVATIONS OVER THE YEARS, AND K-a SEEMS JUST THE PLACE TO DO IT — HOWEVER, IT WILL BE AT LEAST SEVERAL MONTHS BEFORE I'M RELOCATED IN CALIFORNIA AND CAN SPEND THE TIME AND CARE I THINK SHOULD BE IN A WORTHWHILE PRESENTATION. THO MY PRIMARY INTEREST IN COMICDOM HAS ALWAYS BEEN ILLUSTRATION, I HOPE TO WRITE MORE, THEREFORE PLAN TO MEET AGAIN WITHIN THESE PAGES.

ALBEIT I FULLY REALIZE THE NEED FOR MAINTAINING CONSTANT COMMUNICATION, I'M GRATEFUL FOR THE bi-mo STIPULATION FOR MEMBERSHIP IN K-a... WHO KNOWS, WE JUST MIGHT ACCOMPLISH SOMETHING YET!

— LET'S TRY —

ME GUSTA SABER QUE YO EXISTO PARA ALGUIEN.
MADRID
1964
NOV.
1
WHIZ
MAGIC
SPIRIT
POLICE
TIP TOP
MORE FUN
ALL AMERICAN
Detective
GREEN HORNET
WORLD'S FAIR
TOP NOTCH
MARVEL
CAPTAIN AMERICA
HUMAN TORCH
ALL STAR
FLASH